THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ GALLERIES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text and illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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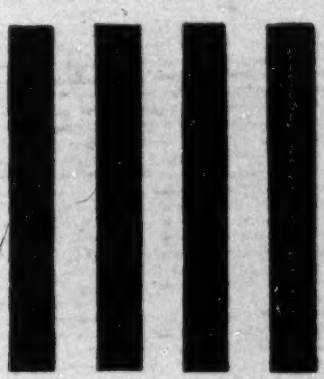
Location of original: The National Art Library, Victoria & Albert Museum, London.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

78. N.

"The Blue Four"



FEININGER
JAWLENSKY
KANDINSKY
PAUL KLEE

October 31 – November 25, 1944

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET · NEW YORK

11. XII. 1944.

Paul Klee, 1912

The first exhibition of the "Blue Four" took place at the Daniels Gallery in New York in 1925. In the following we are printing excerpts of letters to Galka Scheyer which preceded the exhibition.

LYONEL FEININGER. *Weimar, January 13, 1924*

. . . also I thank you very much for your two kind letters. I agree wholeheartedly to your suggestion of forming a union together with Jawlensky, Kandinsky and Klee. *I* am willing, if *you* want to. From my own experience I know that such a group as the "4"* would have a great suggestive power over our Americans, particularly the name "The 4," since for many decades a Railway Club has existed which is called the "Big Four," only, we would willingly forego the word "big." A group of 4 would be characteristic enough and in no way arrogant. . . .

*So as to distinguish their group from another, similar one existing in America, as also to emphasize their similarity to the earlier group of artists called The Blue Knight (Der Blaue Reiter), the word "blue" was added.

ALEXEY JAWLENSKY. *Wiesbaden, January 1924*

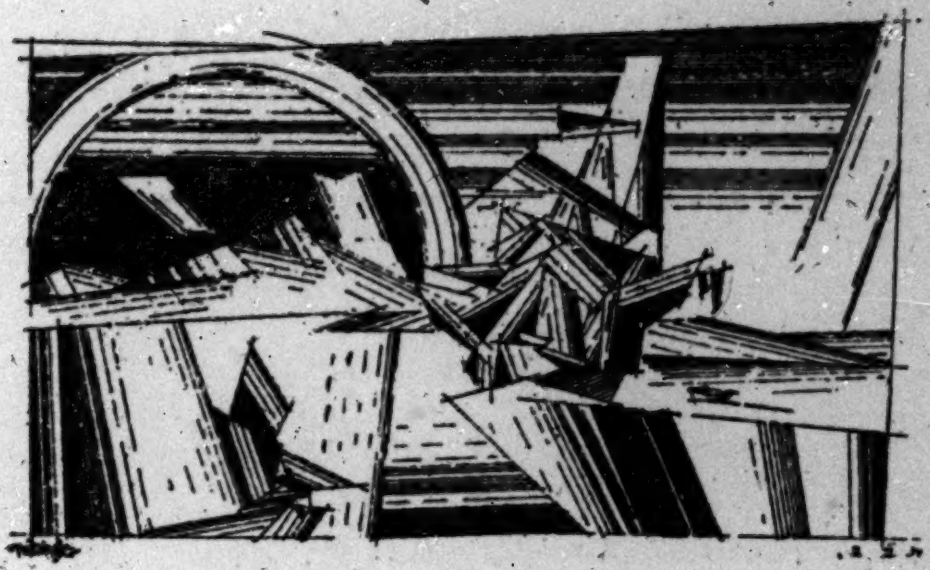
. . . I think this idea very beautiful, if only the Big Three are not offended that I am among them. . . .

WASSILY KANDINSKY. *Weimar, January 17, 1924*

. . . We—Feininger, Klee, I—have discussed the idea of the group of friends and suggest calling it the "Four," i.e., 4 friends or 4 comrades-in-arms—one can interpret it either way. As a whole characteristic and modest. All four of us are very different which I think, is rather an asset. . . .

PAUL KLEE. *Weimar, January 10, 1924*

. . . on the other hand, it is perhaps well to distinguish by a name the solidarity of these works. There is no objection to this and it may even have a good effect over there; much as it would have here if the works of a group of unknown artists from the Orient were to be known by a characteristic name. Only, we are not certain what kind of name to choose. Under no circumstances should it end with an "ism" or "ists," but rather should combine and do justice to the fundamental character, the intellectual leadership or perhaps also that which is the finest about it, our friendship. . . .



LYONEL FEININGER

Born New York, 1871

1 Longueil, 1909, Oil

2 *Schlossgasse*, 1915, Oil

3 Zeppelin over Neppermin, 1918, Watercolor

4 Figures on the Seashore, 1933, Oil

5 Storm Brewing, 1939, Oil

6 Fishermen, 1943, Oil

7 Skyline, 1943, Oil

8 Old Gables, 1944, Watercolor

9 Sun Cross, 1944, Watercolor

10 Distance (August 6th), 1944, Watercolor

11 Far Away (12. 6. 44), 1944, Watercolor

12 Sunset, 1944, Watercolor

13 Fishermen's Houses, 1944, Watercolor

14 The Powder Tower, 1944, Watercolor

15/19 Variations on Marine Themes, Watercolors

ALEXEY JAWLENSKY

Russian, 1864-1942

20 Woman with a Fan, 1912, Oil

21 Byzantine, 1913, Oil

22 Helen I, 1916, Oil

23 Scerzo, 1917, Oil

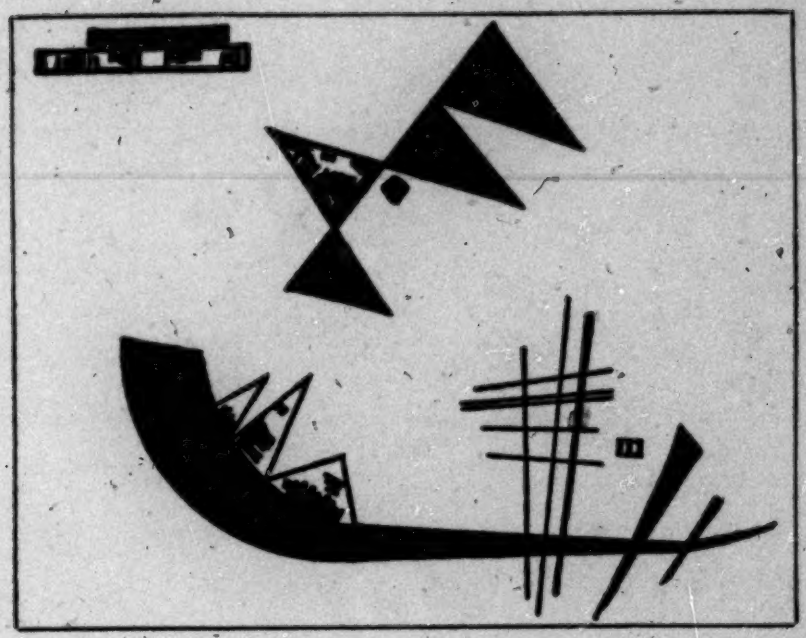
24 Religious Service in White, 1918, Oil

25 Starlight, 1921, Oil

26 Inner Vision, 1927, Oil

27 Silence, 1928, Oil

28 Adante, 1933, Oil



WASSILY KANDINSKY

Born in Moscow, 1886

29 Pastorale, 1911, Oil

30 Pink Square, 1923, Oil

31 Condensed Circles, 1923, Oil

32 Diffused, 1924, Watercolor

33 Curved, 1927, Oil

34 Lattice Form, 1927, Oil

35 Floating, 1928, Watercolor

36 Circle and Spot, 1929, Oil

37 One-Two, 1929, Oil

38 Upwards from the Half-circle, 1931, Oil

39 Composition, 1932, Watercolor

PAUL KLEE

Swiss, 1879-1940

40 Piano-Lamp on Writing Table, 1913, Watercolor

41 Blossoms and Grains, 1920, Watercolor

42 Female Goldfish, 1921, Watercolor

43 Gate to Hades, 1921, Watercolor

44 Room Perspective, Red-Green, 1921, Watercolor

45 Figure, 1921, Watercolor

46 Triple Portrait, 1921, Watercolor

47 Writing Woman, 1924, Watercolor

48 Swamp Nix, 1924, Watercolor

49 Evening in Bel, 1925, Watercolor

50 Cruel Animals, 1926, Watercolor

51 Plant Seeds, 1927, Watercolor

52 Lady with Tomato, 1930, Watercolor

53 Refuge, 1930, Oil

54 Unfolding Plant, 1931, Gouache

55 Mask of a Louse, 1931, Watercolor

56 Anchored, 1932, Oil

57 Clarification, 1932, Oil

58 All in Twilight, 1932, Oil

59 Head of a Woman, 1932, Watercolor

60 Small Town, 1932, Oil

61 New Moon, 1935, Watercolor

62 Up in the Rafters, 1935, Gouache

63 Clever Child, 1937, Gouache

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